

JUN 12 1924

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✓ MIAMI ✓

Photoplay in ✓ seven reels ✓

✓ Story by John Lynch ✓

Directed by Alan Grosland ✓

Author of the Photoplay (under section 62)
Tilford Cinema Corporation of U.S.

JUN 12 1924

Here's the ideal combination of a great star in a great story—pretty Betty Compson, in one of the most splendid pictures ever filmed.

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PRESS SH —ON— “MIAMI”

W. W. HODKINSON CORPORATION, 469 FIFTH

BETTY COMPSON AT HER BEST IN DRAMA OF MODERN SOCIETY WINTER PLAYGROUND OF

SOCIETY PICTURE HAS IT HAPPENS ONCE DISTINGUISHED CAST IN A BLUE MOON

Betty Compson and Well-Known
Players in Alan Crosland
Production “Miami.”

(CURRENT READER)

A brilliant array of screen celebrities is seen in “Miami,” the great society drama now playing at the Theatre.

Betty Compson, who has the leading role, is one of the most popular actresses in pictures. She began as a Christie comedy girl and graduated into features. Her work in “The Miracle Man” establishes her reputation as a dramatic actress. Since then she has appeared in a great number of films, her latest being “The Rustle of Silk,” “The Woman With Four Faces” and “The Stranger.”

Hedda Hopper is known equally well on the stage and the screen. She has appeared in stage productions of Selwyn, Henry Harris, the Shuberts and Arthur Hopkins, and in photo-plays of Paramount, First National, Vitagraph, Selznick and others.

J. Barney Sherry is another veteran screen actor. His latest pictures include: “Burn Em Up Barnes,” “The Lotus Eaters,” “Shadows of the Sea,” “A Woman’s Woman,” “What Fools Men Are” and “The White Sister.”

Lucy Fox has appeared in Vitagraph, Realart, American Releasing, First National and Pathe productions.

Lawford Davidson, although not so well known in this country, is one of the best liked leading men on the screen.

Benjamin F. Finney, Jr., Miss Compson’s leading man, makes his picture debut in “Miami.” Mr. Finney is the son of the president of the University of the South and is well known in Dixie society circles. His work in this production amply proves his talent and gives promise of a brilliant future.

Alan Crosland, who directed “Miami,” is an acknowledged genius in the directorial field. His list of successes includes “Under the Red Robe,” “Three Weeks” and “Enemies of Women.”

Benjamin F. Finney Began as
Leading Man Instead of
as an Extra.

(CURRENT READER)

The climb up the ladder to stardom is usually very difficult and painfully slow. Most players enter the movies via the “extra route,” then get promoted to acting “bits,” then bigger parts and so on until they have reached the pinnacle, but usually many long, weary years are spent in going from one grade to the next.

For a player to make his picture debut as a leading man is therefore nothing short of startling. But that is exactly what Benjamin F. Finney, Jr., did. He is seen on the screen for the first time as leading man for Betty Compson in “Miami,” the big society feature which is now being shown at the Theatre.

Mr. Finney is the son of the president of the University of the South and is prominent in Southern social circles. He is an all-round athlete and an expert polo player. The part required athletic ability, good looks and a knowledge of society and as Mr. Finney possessed all of these he seemed the ideal person for the role.

He soon proved that his acting ability was as great as his athletic prowess and his work in “Miami” gives promise of his being in great demand as a leading man.

Hedda Hopper’s Latest

Hedda Hopper, who portrays Mary Tate, wealthy society woman and neglected wife in “Miami,” Betty Compson’s latest picture now being shown at the Theatre, was for many years on the legitimate stage before entering pictures. Among the screen productions in which she has appeared are: “The Inner Chamber,” “Conceit,” “Sherlock Holmes,” “Men Women Marry” and “Has the World Gone Mad.”

“Miami” is a sensational story of the society folk at the famous winter paradise.



A Brilliant Expose of Society
Gone Mad!

A story of Opulent, Refined
Youth coasting over the dark
places of life as nonchalant
it coasts over the golden waves
of America’s gorgeous winter
paradise—risking all for a
thrill.

You’ve Never Seen a Picture
Like It!

Betty Compson
In
“MIAMI”

Story by

PROGRAM SHORTS THAT
SALIENT POINTS A

Three Col. Ad. Cut No. 4

SS SHEET ON MIAMI"

CORPORATION, 469 FIFTH AVENUE, NEW YORK.

ER BEST IN SENSATIONAL
N SOCIETY LAID IN GORGEOUS
ROUND OF THE ULTRA-SMART SET

The inner circle of Society stands revealed in this great photoplay about the "four hundred"—the people everyone is interested in.

Betty
Compson
in

"MIAMI"

an
Alan Crosland
Production

Produced by Jilford Cinema Corp.

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MIAMI IS LOCALITY
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DARING ESCAPADE
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"Miami" Shows to What Lengths
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SHE PAYS IN HEARTACHES

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An unquenchable thirst for sensation, a passionate desire to make life a colorful adventure, and a reputation for never taking a dare are some of the things that cause the modern girl to stop at nothing in her search for a new thrill. She perceives what a rigid adherence to convention has made of the lives of her elders and she resolves to do everything in her power to escape from the humdrum existence into which they have fallen.

Petting, wild jazz parties and joy rides, are some of the means by which she injects glamour into her life. That she often, consciously or unconsciously, sacrifices some of the finer and more precious things to the whim of the moment is the great tragedy of "flapperism."

An example of how a sudden daring impulse can wreck a real love is found in "Miami," the big society picture now playing at the Theatre. Joan Bruce, the heroine, is, in her own words, "a 1924 speedster." She has always been known as the "life of the party." Her flirtation with a married man has led her into a compromising situation and she knows that she has played too fast and loose for the man she loves to believe her innocent. Rather than have him think worse of her than she really is, she tells him that she was merely playing with him and to convince him that her "brakes don't work," she dashes into the middle of a swimming party, steps on the diving board and at a universal dare leaps off her evening dress and dives into the pool. She returns and repeats the escapade until she is entirely nude. She has more than accomplished her purpose—she has made the man she loves hate her.

Afterward she is consumed with regret but it is too late. For a moment's wildness she pays with heart-

Every Part of Gorgeous Resort
Depicted in a Lavish
Picture.

STORY REVEALS SOCIETY

Betty Compson and Excellent
Cast in Brilliant Expose
of Gilded Set.

(ADVANCE STORY)

If you are one of the many who long to see Miami before they die, here's news! You now have an opportunity of having your wish, at least partly, gratified. "Miami," the super-drama of America's Monte Carlo, which will be shown at the Theatre for beginning, will bring to you all the pleasures of that famous resort.

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All the show places of this spot, which is laid out to anticipate the wildest whim of the ultra-rich, are shown in the photoplay. There is the Flamingo Hotel, the most complete and expensive hostelry in the world, with its landing stage crowded with yachts, fleet of Venetian gondolas, afternoon lawn dances, baby elephants to amuse the children, golf, tennis, every sport. There is the polo field and club house crowded with the cream of fashion, and Fisher's Casino, the mecca of the smartest and wealthiest. The ten million dollar home of James Deering, president of the International Harvester Corporation, is only one of the many palaces of Spanish and Moorish architecture which the rich have built there for their brief annual visit.

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SHORTS THAT GIVE THE
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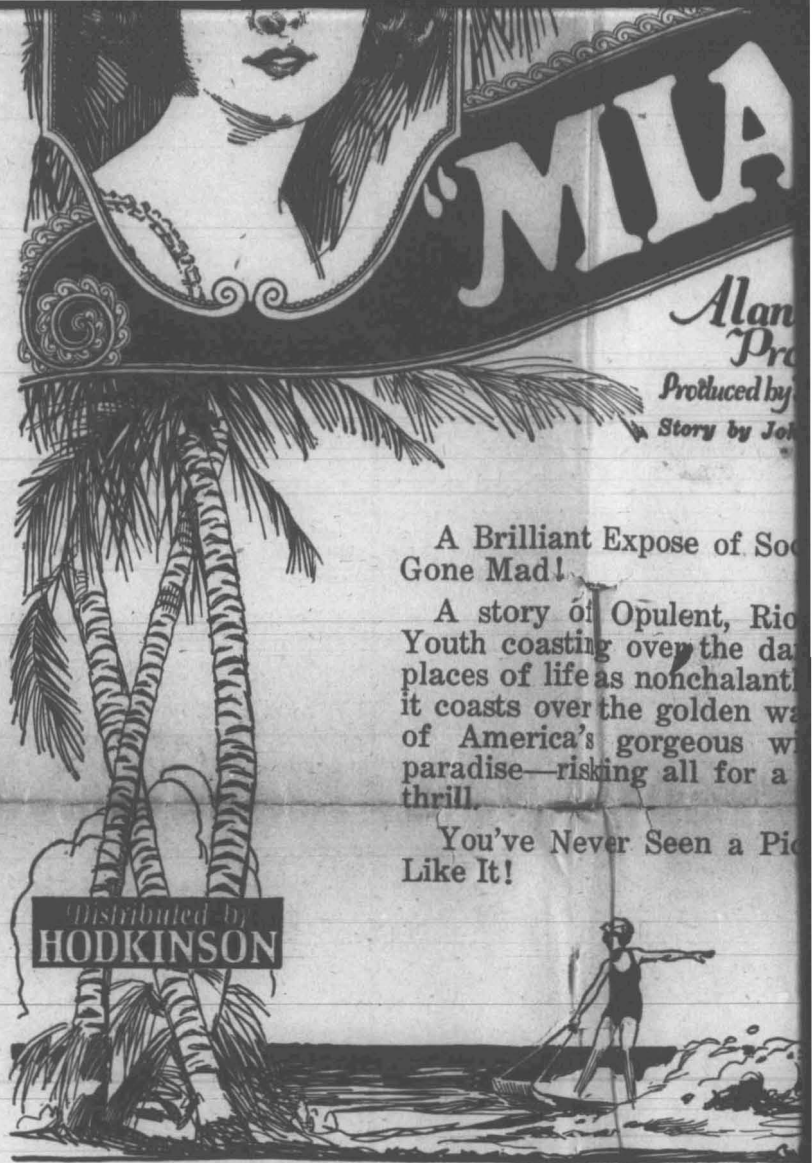
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Betty Compson

In

"MIAMI"

Story by

JOHN LYNCH

An ALAN CROSLAND Production

Produced by Tilford Cinema Corporation

Distributed by the

W. W. HODKINSON CORPORATION

CAST

Joan Bruce Betty Compson
Ranson Tate Lawford Davidson
Mary Tate Hedda Hopper
David Forbes J. Barney Sherry
Veronica Forbes Lucy Fox
Grant North Benjamin F. Finney, Jr.

Gossip is linking the name of Joan Bruce and Ranson Tate. Joan is visiting her friend Veronica Forbes at Miami. Ranson has married his wife, Mary, for her money and when she shows that she does not like his playing about he reminds her that he is now connected with an enterprise that makes him independent. Joan is attracted by Grant North, engineer, who has come to see David Forbes on business. Grant pays no attention to her advances. After saving her from drowning, however, he gradually falls in love with her. Mary learns that her husband's "business" is bootlegging. While Grant is away at Havana, having his plans approved, the new Joan refuses to go to a jazz party. Tate, who followed the others and saw her refuse, comes in later and says they have sent him for her. She has regretted her decision and is glad to go with him. He takes her to his yacht instead of to the Inn. When she finds out that she has been tricked she accepts the situation with her usual poise.

The next morning she gets home just before Grant arrives. That night at a party Tate, jealous of Grant, threatens to tell him of the night's escapade if Joan will not come to him. Knowing that she is powerless, she leads Grant to believe that she was only playing with him and deliberately shocks him at a swimming party. She later regrets her conduct and endeavors to see him but he openly cuts her.

No longer caring what she does, she goes with Tate to the island which is the center of his bootlegging operations. In the island lodge there is a rocket which is to serve as a signal to Tate's men to salvage the contraband liquor. One of the men warns him not to shoot the rocket that night, as the bay is full of coast guards. Grant is planning to leave for Brazil immediately, but Forbes makes him follow Joan and be convinced that she is not what he thinks her.

At the lodge Tate attacks Joan and she threatens to shoot the rocket if he touches her. She makes good her threat. Forbes and Grant, who have witnessed this scene, enter and Grant, after fighting Tate, gets the girl away before the revenue men come. Grant and Joan are united.

PROGRAM SHORTS THAT SALIENT POINTS AT

Speed—speed and more speed—that's Betty Compson in "Miami," one of the greatest society pictures ever filmed. Joan Bruce fears nothing and stops at nothing. A surf ride on an aquaplane towed by a speeding motor boat, an all night jazz party aboard a yacht, a mad dive into the pool without even the conventional "Annette Kellermans"—these are some of the things by which she arouses a blasé society world from its customary lethargy.

Swimming, polo, surf riding in the daytime, jazz and joy rides at night—these are the pleasures of the wealthy at Miami, society's favorite playground. All these sports, however, mi-

not show it. There was no shouting or fighting. She accepted the situation calmly and resolved to beat him at his own game! An ultra-modern girl, who considered herself a match for any man—that's the role that Betty Compson plays in "Miami," a drama of high life in the winter playground of the rich.

He had married his wife for her money but he no longer needed it. He was one of those charming men who get everything they want. At present he wanted Joan Bruce, the prettiest girl in Miami, with a reputation for speed and a will of her own. Each was an "expert technician," but they both were sadder and wiser before the

ten a thrilling story in "Miami." When a modern girl with a rep for speed, falls in love with a man who has old-fashioned ideas about women, the course of love is bound to be more than a little rough. There's a grand clash of temperaments in "Miami," the super-special society drama in which Betty Compson is starred.

Joan Bruce had played the game without brakes. She knew the man she loved would hate her if he discovered her escapades and so she told him that she had been merely playing with him and did the most daring thing she could think of to shock him. Joan's daredevilry always went every other girl's one better. "Miami," starring Betty Compson, lifts the curtain from the lives of the gilded set and shows what goes on behind the doors of the spacious mansions.

Miami, known for its scenery and sports, gains a new fame as the center of bootlegging operations in "Miami," John Lynch's story of the gilded set. It is an Alan Crosland production, starring Betty Compson, and depicts society life at that famous resort.

Benjamin F. Finney, Jr., society man of the South, makes his picture

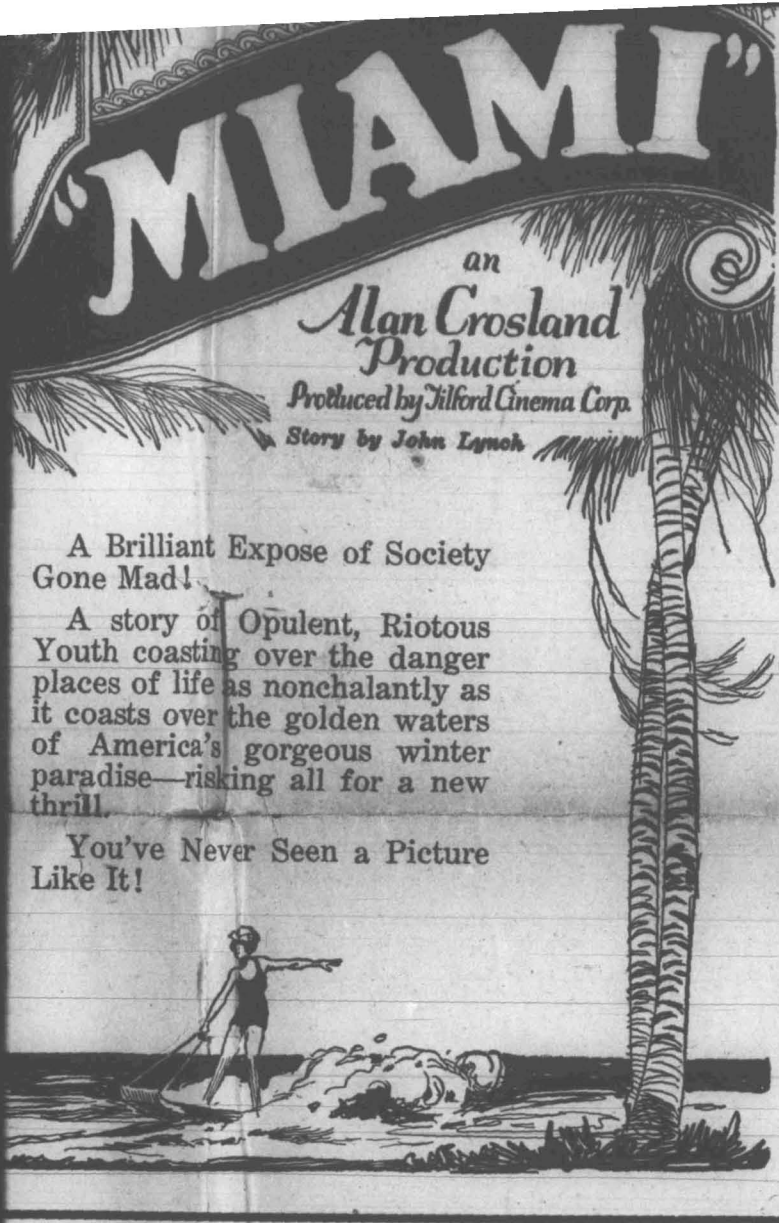
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Produced by Jifford Cinema Corp.
Story by John Lynch

A Brilliant Expose of Society Gone Mad!

A story of Opulent, Riotous Youth coasting over the danger places of life as nonchalantly as it coasts over the golden waters of America's gorgeous winter paradise—risking all for a new thrill.

You've Never Seen a Picture Like It!

Three Col. Ad. Cut No. 4

SHORTS THAT GIVE THE POINT AT A GLANCE

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debut opposite Betty Compson in "Miami," one of the most lavish society films ever screened. The whole picture is laid in the famous pleasure spot, and all kinds of sports and jazz parties and joy rides in autos and speed boats figure prominently in the story.

Grant North refused to be taken in by the old drowning ruse by which Joan Bruce tried to gain his attention. Fate was on her side and made a speed boat run into her canoe. Grant had to play rescuer whether he would or not. This is one of the many thrilling scenes in "Miami," the great society drama in which Betty Compson is starred. Her supporting cast in-

cludes Benjamin F. Finney, Jr., Hedda Hopper, Lucy Fox, Lawford Davidson and J. Barney Sherry.

Cocoanut groves, beautiful pavilions, bungalows as sumptuous as any mansion, yachts with "drawing room conveniences," motor cars fitted with every comfort—these are some of the things which lend color to "Miami," the stupendous society drama directed by Alan Crosland. Beautiful Betty Compson has the leading role.

JOHN LYNCH WRITES NEW SCREEN STORY

John Lynch, who wrote the story of "Miami," Betty Compson's latest picture which comes to the Theatre for a run next has been writing for the screen for eleven years. His recent work includes the scenarios of "Enemies of Women" and "Prodigal Judge," the screen adaptation of "The Go-Getter," the supervision of "The Ne'er Do Well" and the supervision and script of "Lawful Larceny."

In "Miami" he has written a most engrossing tale of the smart set. The story has dramatic and very novel situations and establishes Mr. Lynch's reputation as one of the foremost screen writers.

**"Miami" Shows to What Lengths
the Modern Girl Will Go.**

SHE PAYS IN HEARTACHES

**Follows Impulse of Moment and
Makes Man She Loves
Hate Her.**

(CURRENT READER)

An unquenchable thirst for sensation, a passionate desire to make life a colorful adventure, and a reputation for never taking a dare are some of the things that cause the modern girl to stop at nothing in her search for a new thrill. She perceives what a rigid adherence to convention has made of the lives of her elders and she resolves to do everything in her power to escape from the humdrum existence into which they have fallen.

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Afterward she is consumed with regret but it is too late. For a moment's wildness she pays with heartaches for many a day.

Betty Compson, who has the leading role, gives a most sympathetic performance of the impulsive girl of today. Benjamin F. Finney, Jr., J. Barney Sherry, Hedda Hopper, Lawford Davidson and Lucy Fox comprise the supporting cast.

"Miami," which comes to the Theatre for a run next is an Alan Crosland production from the story by John Lynch.

A girl may be so used to masculine admiration that she no longer notices it but she does notice the lack of it.

starring Betty Compson, shows just what she does "in a case like that." Lucy Fox, J. Barney Sherry, Hedda Hopper, Lawford Davidson and Benjamin F. Finney, Jr., comprise Miss Compson's supporting cast. John Lynch wrote the story and Alan Crosland directed.



Scene from "MIAMI"
Distributed by HODKINSON

**Betty Compson and Excellent
Cast in Brilliant Expose
of Gilded Set.**

(ADVANCE STORY)

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In this gorgeous setting is unfolded a sensational story of modern society written by John Lynch—a story of opulent, riotous youth in search of new thrills. Betty Compson, one of the most talented young actresses on the screen, has the leading role. Her supporting cast includes Benjamin F. Finney, Jr., society man of the South, who makes his picture debut in "Miami"; Hedda Hopper, who has appeared in a great number of productions, among them "Men Women Marry" and "Has the World Gone Mad?"; J. Barney Sherry, last seen in the "White Sister"; Lucy Fox remembered for her work in "What Fools Men Are," "Sonny" and "Speed," and Lawford Davidson, one of the best leading men in the picture.

To Alan Crosland, famous director of "Enemies of Women," "Under the Red Robe" and "Three Weeks," is due a goodly portion of the credit for making "Miami" one of the greatest society pictures ever filmed.

J. BARNEY SHERRY IN COMPSON FILM

J. Barney Sherry, who has an important part in "Miami," the Alan Crosland society picture starring Betty Compson, now playing at the Theatre, has had a long and varied screen experience. His dignified bearing and talent for character work enable him to play a sympathetic father, a man of the world or a priest with equal facility. It is as the latter that he gave such a fine performance in "The White Sister," with Lillian Gish.

His pictures include: "Burn 'Em Up Barnes," "The Lotus Eaters," "Shadows of the Sea," "Back Pay," "Island Wives," "The Broken Silence," "A Woman's Woman," "Till We Meet Again," "Notoriety," "Secrets of Paris," "Sure Fire Flint," "What Fools Men Are," "The Inner Man" and "Jacqueline."

In "Miami," Mr. Sherry gives an expert portrayal as a too-tolerant father of a modern girl.

BUSINESS-GETTING ADS

IT'S HERE!

Night—Youth—Tropics

Perfume—Moonlight

Beauty—Melody

Caresses—Ecstasy

All the Glory of Romance

In An Ideal Setting

A
Sensational Drama
Of Modern Society
At the Famous Winter
Resort

..... (date)
At the Theatre

Story by John Lynch

Distributed by
HODKINSON



BETTY COMPSON
in
"MIAMI"

an Alan Crosland Production
Produced by Jilford Cinema Corporation

Four Col. Ad. Cut No. 5

ALL ABOARD!
Here's Your Chance to Go to
"MIAMI"
With Betty Compson

WHAT FATE AWAITS THE GIRL
Who Makes a Religion of Being Thrilled?
SEE
"MIAMI"
An Alan Crosland Production

An Exceptional

You can eat a whale of a lot

G ADS IT'S EASY TO EXPLOIT "MIAMI"— GREATEST OF SOCIETY DRAMAS



BETTY COMPTON
"MIAMI"
Production
na Corporation

The Title and The Star

Few pictures have a title as rich in suggestion as "Miami." It conjures up society and wealth, color and gaiety, sports and delicious indolence. It represents the luxury and joy that are dreamed over whether they have been experienced or not. Make the most of this fact. Play up the title prominently in all your advertising.

But do not neglect the name of the star. Betty Compson's popularity has grown steadily since her part in "The Miracle Man." Today she is recognized as one of the most beautiful, charming and talented actresses on the screen and is admired and loved by fans the world over.

Your Lobby

Use your lobby to get across the atmosphere of the picture. Decorate your entrance with palms, colored lights, and papers. If you string streamers about and sprinkle confetti around, your lobby will proclaim the festive spirit of the picture and your audience enter in the proper mood.

Street Ballyhoo

Have a beautiful girl dressed entirely in white sport clothes—serge suit, felt hat, etc., carrying a black suitcase to which a tennis racket is strapped. On the suitcase should be painted: "I'm on my way to 'Miami' at the Theatre. Betty Compson is the leading player there."

No doubt the modiste shop which co-operates with you will lend the clothes, which should be unusually smart.

Prologue

For a beautiful and most appropriate prologue set your stage as a pavilion with a back drop of the sea. With two or three tables scattered about. A couple should be seated at a table and others should enter and seat themselves at the others. The women may be dressed in sport clothes or afternoon dresses and the men in knickers or in dark coats and in white trousers. These are the spectators of a couple who do an exhibition waltz to "Miami Shore."

Fashion Show

If you do not wish to go to the expense of such an elaborate prologue, no doubt your leading women's wear shop will be glad to stage a fashion show, displaying gowns for all occasions worn by the smart set at Miami. This is always exceedingly popular.

Women's Shops

Beautiful clothes of all kinds; evening gowns, wraps, negligees, bathing suits, and sport togs are in profusion in "Miami." The women's wear shops will be glad to co-operate with you on window displays. A card in the window might read: "We have everything for your trip to Miami—'Miami' at the Theatre will give you an idea of what you'll need." Or, "Costume worn by Betty Compson in 'Miami' at the Theatre." Perhaps some modiste will be glad to stage a fashion show at their own shop in connection with the picture.

Men's Shops

You can also work this stunt with the men's shops, effecting window displays of the different types of sport clothes for men.

MUSIC TIE-UP



"On Miami Shore" written by William Le Baron and Victor Jacobi and published by Chapell-Harms Co., 185 Madison Avenue, New York City, is one of the greatest waltz hits of the day. Its popularity is constantly increasing. A special edition of the song has been printed with a cover posed by Betty Compson and is available at your local music store. The publishers have distributed posters to 1500 dealers, announcing that the Miami Waltz is the theme song of this great photoplay. Everything has been prepared for you to make a city-wide tie-up, for "On Miami Shore" has been recorded by all the record manufacturers and has been cut by all the

manufacturers of music rolls. Get all the music shops and department stores, etc., to make window displays in which poster-cutouts, pictures and announcement cards have a prominent place.

Don't forget to have your orchestra feature the song with the picture.

Tie-Ups With Automobile Companies

Automobiles are prominent in some of the gayest scenes of the picture. The machines in most prominence are the Lincoln, Packard, Pierce-Arrow and Rolls-Royce. You should have no trouble getting dealers selling these cars to put posters, etc., in their windows.

Sporting Goods Stores

Another window tie-up that should be easy to effect is with the stores which sell sporting goods, tennis rackets, clubs, polo sticks, and other sporting accessories which are used in "Miami."

Newspaper Advertising

Get the advertising department of your local paper to promote a double page spread of co-operative advertising, with the women's wear shops, the sporting goods stores, automobile dealers, department stores, etc. Dealers will not hesitate to take advantage of this opportunity, as "Miami" signifies fastidiousness. If the advertiser's goods is the same as that used in the picture it means that that goods will please the fastidious. This is just the message that merchants are eager to get to the public.

Newspaper Tie-Ups

Bathing Beauty Contest: Swimming is perhaps the principal sport of Miami and Betty Compson is seen in a bathing suit in a great many scenes in the picture. Get the Beauty or Woman's Page Editor of your local paper to conduct a contest for the most perfect bathing girl. Copy about the contest should read:

"Miami is the land of bathing beauties, yet there are many who have never been near those sunny shores. Are you one? Do you look as charming in a 'one-piece' as Betty Compson does in the photoplay 'Miami'? If you think you would create a sensation on Miami Beach, send your picture and description to"

You can award prizes to the winners from the stage of your theatre. For arousing the interest and gaining the public attention a contest like this has no equal.

Essay Contest

Joan Bruce, played by Betty Compson in "Miami," is a modern girl—one who smokes, drinks, beats men at their own game and never takes a dare. There comes a moment, though, when she regrets flaunting her sex appeal. She wonders what fate awaits the girl who makes a religion of being thrilled.

Get your editor to conduct an essay contest on "What is the future of the flapper?" and offer prizes to the winners.

Throw-aways

Use your choice of the following as a throwaway. It should be printed in bold type on a small sheet of paper:

"1. What fate awaits the girl who makes a religion of being thrilled? See 'Miami,' with Betty Compson, at the Theatre.

"2. Have you ever been to Miami—the playground of the rich where Sport is king and Love is a pastime? Betty Compson will take you there with her in the great feature 'Miami,' playing at the Theatre"

"3. Do you know what goes on within the sumptuous houses and aboard regal yachts of the millionaire set at Miami? See Betty Compson in 'Miami,' the most thrilling society drama on the screen."

OIL PAINTINGS

Beautify your lobby and you will see new faces at the box office. You can procure a set of Oil Paintings on "Miami," consisting of

1—30x40
and
2—20x30

These are so made that you can unhook the two frames making two separate paintings.

You can secure these direct from the National Photographers, 719 Seventh Avenue, New York City, or through your local Hodgkinson exchange.

An Exceptional Advertising Stunt

You can get a whale of a lot of publicity at little expense by capitalizing the idea contained in these photographs and captions. They can

Mail Campaign Letter

Dear Sir: (or Madam)

Miami is known as the winter paradise of the gilded

Of Modern Society
At the Famous Winter
Resort

..... (date)
At the Theatre

Story by John Lynch

Distributed by
HODKINSON



BETTY COMPSON *in* "MIAMI"

an Alan Crosland Production
Produced by Tilford Cinema Corporation

Four Col. Ad. Cut No. 5

ALL ABOARD!

Here's Your Chance to Go to

"MIAMI"

With Betty Compson

And See How the Smart Set Lives

..... (date)

At the Theatre.

WHAT FATE AWAITS THE GIRL

Who Makes a Religion of Being Thrilled?

SEE

"MIAMI"

An Alan Crosland Production

STARRING BETTY COMPSON

A SENSATIONAL DRAMA OF MODERN SOCIETY

AT THE THEATRE

An Exceptional

You can get a whale of a
talizing the idea contained in the
be used as straight newspaper
Editor will be glad to run the
publicity for your program and

We have especially include
and whites (each 8x10) availa
to put over this novel stunt.



"MIAMI"

an Alan Crosland Production

Produced by Tilford Cinema Corp.

Story by John Lynch

An ultra-modern society
girl and a man who had old-
fashioned ideas about women.

Could the love of these two
last?

Would he believe her inno-
cent of the escapades in
which she had indulged in her
quest for excitement?

Here's a "different" love
story laid in the pleasure
ground of the rich!

Distributed by
HODKINSON

At the ... Theatre

One Col. Ad. Cut No. 1

Betty Compson in "MIAMI"



with comedy. At dawn,
the all-night jazz party
is a Bacchanalian revel.

And Joan Bruce, beau-
tiful, rich, spoiled, the
speediest of a speeding
society world is the life
of the party!

Betty Compson in the
crowning achievement of
her career—a story of
the gilded set at their
winter playground.

COMING TO THE

..... THEATRE



an
Alan Crosland
Production
Produced by Tilford Cinema Corp.

Distributed by
HODKINSON

Two Col. Ad. Cut No. 3



Flapper Lives Have Serious Moments

In the gay whirl of jazz,
and petting parties there co-
time when the flapper's em-
take a serious turn. When
real chap comes into their
and they find him unattrac-
silly frivolity, then a new
dawns through a rainbow of
and a new course is set to-
safe and sane anchorage in
future.

This phase of modern life
illustrated by Betty Compson
role of a society flapper
"Miami," the big Alan Crosland
production picture production that
shortly be shown at the
Theatre.



COMPSON
MI
Production
na Corporation

at the Theatre. Betty Compson is the leading player there." No doubt the modiste shop which co-operates with you will lend the clothes, which should be unusually smart.

Prologue

For a beautiful and most appropriate prologue set your stage as a pavilion with a back drop of the sea. With two or three tables scattered about. A couple should be seated at a table and others should enter and seat themselves at the others. The women may be dressed in sport clothes or afternoon dresses and the men in knickers or in dark coats and in white trousers. These are the spectators of a couple who do an exhibition waltz to "Miami Shore."

Fashion Show

If you do not wish to go to the expense of such an elaborate prologue, no doubt your leading women's wear shop will be glad to stage a fashion show, displaying gowns for all occasions worn by the smart set at Miami. This is always exceedingly popular.

Women's Shops

Beautiful clothes of all kinds; evenings gowns, wraps, negligees, bathing suits, and sport togs are in profusion in "Miami." The women's wear shops will be glad to co-operate with you on window displays. A card in the window might read: "We have everything for your trip to Miami—'Miami' at the Theatre will give you an idea of what you'll need." Or, "Costume worn by Betty Compson in 'Miami' at the Theatre." Perhaps some modiste will be glad to stage a fashion show at their own shop in connection with the picture.

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Sporting Goods Stores

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You can secure these direct from the National Photographers, 719 Seventh Avenue, New York City, or through your local Hodkinson exchange.

An Exceptional Advertising Stunt

You can get a whale of a lot of publicity at little expense by capitalizing the idea contained in these photographs and captions. They can be used as straight newspaper ads in paid space or no doubt your Movie Editor will be glad to run them as free publicity. They make excellent publicity for your program and they can also be used as throwaways.

We have especially included these two stills in the set of ten black and whites (each 8x10) available at your local exchange, to enable you to put over this novel stunt.



Flapper Lives Have Serious Moments

In the gay whirl of jazz, jabber and petting parties there comes a time when the flapper's emotions take a serious turn. When the real chap comes into their lives and they find him unattracted by silly frivolity, then a new light dawns through a rainbow of tears and a new course is set toward a safe and sane anchorage in life's future.

This phase of modern life is illustrated by Betty Compson in her role of a society flapper in "Miami," the big Alan Crosland motion picture production that will shortly be shown at the Theatre.



Anxious Moments After The All-Night Jazz Party

The truth, the whole truth and nothing but the truth though it be cruelly alarming is told to every young woman of the flapper creed as she looks searchingly into her mirror for signs of the dreaded little hair-like lines about the eyes that herald the victory of speed over youth and beauty.

This most anxious moment in a young woman's life is portrayed by Betty Compson in the role of a society flapper in "Miami," the Alan Crosland motion picture production to be shown at the Theatre

Mail Campaign Letter

Dear Sir: (or Madam)

Miami is known as the winter paradise of the gilded set. It is the playground of society. On its golden beaches and under its moonlit skies, frolic the idlers who always laugh, but often that laughter is hollow. Do you know why?

"Miami," starring Betty Compson, will tell you. It lifts the veil and gives you a view of the lives of the wealthy. It will show you what goes on within the pretentious mansions and aboard the regal yachts. It is one of the greatest society dramas ever shown on a screen. Lavish sets, gorgeous gowns and beautiful estates, charming, ultra-smart women and clever men, revelry, intrigue, romance and love,—all these you will find in "Miami."

As you know, Betty Compson is one of the most appealing and talented stars on the screen. In this picture she does some of the best work of her enviable career.

It gives me great pleasure to be able to offer my patrons such an extraordinary picture as "Miami." The showing of it at the Theatre is a gala event in which I am sure you will be eager to participate.

Cordially,

Manager.

Post Card

Dear Sir: (or Madam)

On, the theatre will show one of the greatest society dramas ever filmed. "Miami," starring Betty Compson, is a story of the ultra-modern girl who cares not a snap of her pretty fingers for convention. Riotous revelry, intrigue, thrilling rescues and love are interwoven to make an extraordinary photoplay.

Sincerely

Manager.

PRESS STORIES GIVING OF THIS BRILLIA

STAR OF "MIAMI" DISCUSSES GIRLS

Betty Compson Says There Are Many Kinds of Modern Misses.

MONEY MAKES A DIFFERENCE

Character Betty Portrays Tries to Shock a Speeding World.

(FEATURE).

"I had never bothered to formulate any definite opinion about the 'modern girl' until I played the role of Joan Bruce in 'Miami,'" said Betty Compson. "Having to portray a modern girl myself made me crystallize my ideas on the subject. I studied all sorts of girls. Every one I knew and every one I read of I analyzed in order to get at the character traits that would make Joan live on the screen.

"One of the first things I realized was that there are different kinds of 'modern' girls and that money is one of the chief factors in determining what kind of 'modern' a girl is. There are principally two kinds—the 'intellectual modern' and the 'wealthy modern.' But both kinds have this in common; they are a match for any man (mentally I mean—as well as matrimonially). The 'intellectual modern' is the girl with some kind of artistic talent. She assumes a man-to-man attitude towards the male sex. She smokes and drinks, not for the sake of smoking or drinking but for the companionship that goes with it and while she revels just as hard as the 'wealthy modern' when she does revel, she does it as a recreation, a rest after work to become refreshed for more work.

"To the 'wealthy modern' girl revelry is an end in itself. Having absolutely nothing to worry about, she uses her brains to think of unique amusements and novel methods of trapping the male. She is born to a world of luxury, cocktails and jazz. As a sub-deb she is a 'woman of the world.' At sixteen she is well-versed in smoking, drinking and flirting. At twenty, she possesses a poise and sang-froid that stun her masculine admirers. Having nothing else to do, she pursues the Game of Sex zealously until she really falls in love or realizes towards what she is headed.

"It's this kind of modern girl that I portray in 'Miami.' Joan Bruce speeded without brakes because she had nothing else to do and it was a speeding world to which she belonged. Love opened her eyes to the worthlessness of the life she was leading. She knew suffering for the first time when she realized that the man she loved was disgusted with her. She came out right in the end, though, which the modern girl can usually be trusted to do if given half a chance."

Miss Compson does some of the best work of her career in "Miami," which comes to the Theatre for a run next Hedda Hopper, J. Barney Sherry, Benjamin F. Finney, Jr., Lucy Fox and Lawford Davidson comprise the supporting cast. Alan Crosland directed and John Lynch wrote the story.

"MIAMI" HIS FIRST AMERICAN PICTURE

(ADVANCE STORY)

Lawford Davidson, one of the best-known leading men on the English screen, makes his debut in American pictures in "Miami," the Alan Crosland society drama, starring Betty Compson, which comes to the Theatre for a run next Mr. Davidson was on the legitimate stage for twelve years before the war.

he entered the silent drama. Shortly after the war, he ran into Guy Newell, a friend of his, who said he had become a motion picture director. "Fine! Direct me in a picture," cried Mr. Davidson.

"I will," returned Mr. Newell. And he did. From that time, Lawford Davidson played in pictures. In the last five years he has grown immensely popular with British audiences.

In England, he worked for American producers and he knew that America was the country of the movies. All the big things in pictures were done here, and as he wanted to do his share of them he came over. Alan Crosland, who knew his work, especially his recent picture "The Great Will," in which he played opposite Seena Owen, gave him the part of the "heavy" in "Miami."

Mr. Davidson likes American methods of making pictures. "They're more business-like," he said. "England cannot hope to compete with America because we haven't the money to spend. Here they do a scene over until it's perfect. British producers couldn't possibly do that. I never worked so hard on a picture as I did on 'Miami.' My hours were usually from seven in the morning to seven at night, but I certainly enjoyed it."

Critics agree that Mr. Davidson's work with Betty Compson in "Miami" predicts a brilliant future on this side of "the pond."

An Excellent Herald

For an inexpensive and attractive herald use any of the production cuts and copy from any of the ads, shorts or catch lines.

There is a variety to choose from, and all of it has been designed to arouse interest and to get this lavish production across with a bang.

"MIAMI" CLOSES RUN AT

"Miami," one of the greatest society dramas ever screened, closes its run at the Theatre tonight.

It is a story of the ultra-smart set who frequent the famous winter resort, which is depicted in all its glory.

Betty Compson is starred and Benjamin F. Finney, Jr., a social leader and a newcomer to the screen, has the principal male role. Others in the supporting cast are Lawford Davidson, Hedda Hopper, J. Barney Sherry, and Lucy Fox.

"Miami" is an Alan Crosland production from an original story by John Lynch.

BETTY COMPSON IS STAR OF "MIAMI"

Talented Young Actress Has Leading Role in Society Film.

(ADVANCE STORY)

Betty Compson who has the leading role in "Miami," the new Alan Crosland society picture which comes to the Theatre for a run next is admitted to be one of the most talented as well as the most appealing of the new stars.

She was born in Salt Lake City and appeared in vaudeville before entering moving pictures. She began her screen career in Christie comedies and played in seventy-eight of them before getting a part in a feature. Her performance in "The Miracle Man," her first long picture under the Paramount banner, stamped her as one of the foremost actresses on the screen. Since then, her popularity has been constantly growing. All of her pictures have been acknowledged successes. Her latest productions include: "The Little Minister," "The Green Temptation," "The Bonded Woman," "To Have and to Hold," "The White Flower," "The Rustle of Silk," "The Woman With Four Faces" and "The Stranger."

In "Miami," Miss Compson has a role different from any of her recent characterizations. She is seen as a wealthy ultra-modern society girl who is the "life of the party" at the famous winter resort and who almost loses the man she loves through her daring escapades. Her characterization is thoroughly realistic and is said to be one of the best things she has ever done.

Miss Compson's supporting cast includes Benjamin F. Finney, Jr., Hedda Hopper, Lucy Fox, J. Barney Sherry and Lawford Davidson. The story of "Miami" was written by John Lynch, well-known screen writer.

To Help You and The Answer Man

Bl. Gingo:

Yes, Betty Compson used to appear in Christie comedies. She played in seventy-eight of them. Her first triumph in features was in "The Miracle Man." Since then her success has been phenomenal. Some of her recent pictures are: "To Have and to Hold," "The White Flower," "The Rustle of Silk," "The Woman With Four Faces," "The Stranger" and "Miami." She does some of the finest work of her career in the last, a lavish society drama, in which she plays an ultra-modern girl. Betty has brown hair and blue eyes.

Bernice:

Benjamin F. Finney, Jr., is Betty Compson's leading man in "Miami." Mr. Finney has never appeared in pictures before. He is a popular member of society in the South. His athletic ability and knowledge of high society, together with his good looks, rendered him eligible for the part which has given convincing proof of his histrionic talent.

O. U.:

The handsome "villain" in "Miami," Betty Compson's latest picture, is Lawford Davidson. He is as yet little known in this country but is a favorite leading man on the English screen. You write an interesting letter. O. U.

NATURE OF DOES

NEW LAURELS FOR FAMOUS DIRECTOR

Alan Crosland Achieves New Triumph With "Miami" Society Film.

(ADVANCE STORY)

Alan Crosland, who achieves a new triumph with "Miami," a society picture starring Betty Compson, is one of the few directors who, by virtue of their own success, have been able to step into the ranks of producer-directors as head of their own companies.

Mr. Crosland was a newspaper and magazine writer, and for three years an actor and stage manager with Annie Russell in "The Rivals" and "She Stoops To Conquer," before turning his attention to the silent drama. He began in 1912 with Edison; then went to Famous Players where he came into prominence as director. In 1919, he was with Selznick and in 1922 he directed the two Cosmopolitan special productions "Enemies of Women" and "Under the Red Robe," both of which were lavish spectacles and great successes. Due to his splendid work in these pictures he was given the direction of Elinor Glyn's story "Three Weeks," "Miami," which comes to the Theatre for a run is a colorful story of the gilded set who play each winter at the famous resort. The production is a most lavish one and adds new glory to the name of Alan Crosland.

STAR RISKED HER LIFE IN "MIAMI"

(CURRENT READER)

During the filming of "Miami," the great society drama now playing at the Theatre, Betty Compson set a pace that few stars will try to match. The opening scenes of the elaborate picturization of John Lynch's story called for Betty to ride an aquaplane while dangling in the boiling wake of a speed boat travelling forty miles an hour. That's where the author has it on the star. All he has to do is to think of stunts. The star has to do them.

Betty can't swim a stroke. Having been one of the original Hollywood "bathing beauties," she was never allowed to go near the water. Obviously, the only thing to do was to engage a double. This was done, but Betty was far from satisfied with the result. She watched the scenes being made and she didn't like it a bit. Finally she announced that she would play the whole episode herself and take the desperate chance of being drowned, attacked by sharks which not infrequently find their way into Biscayne Bay.

Betty mounted the aquaplane, this feat of line were payed out, and a lifesaver was hidden in the speed boat so that he might attempt to save her in case of accident. Needless to say, Betty went through with it. She clung on with both hands at first, then with only one hand, and she ACTED. It takes nerve to ride a narrow boat behind a speed boat going forty miles an hour even if you can swim like fish—to fall off at that speed is a very painful experience—but it takes a whale of a lot more nerve if you can

GIVING LIVE NEWS BRILLIANT PRODUCTION

NATURE OF WOMEN DOES NOT CHANGE

NEW LAURELS FOR FAMOUS DIRECTOR

Alan Crosland Achieves New Triumph With "Miami" Society Film.

Alan Crosland, achieves a new triumph with "Miami."

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Girl of the Present Day Is Just as Feminine as Cleopatra.

BOTH JEALOUS OF RIVALS

"Miami" Shows That Modern Girl Emulates Famous Queen in Matters of Love.

That the centuries have wrought few changes in the feminine nature is proven by Joan Bruce, heroine of "Miami," the stupendous society film now playing at the Theatre.

It is recorded that Cleopatra, for all she was the queen of Egypt, passed many an uncomfortable hour worrying about her rival for the affections of Anthony. When a messenger came from Rome she plied him with a hundred questions. She wanted minute details about the color of her rival's hair and eyes, and how she walked and talked and dressed. When the answers were derogatory the messenger was showered with gold and when they were favorable the unfortunate gentleman was showered with blows, for even a queen may be jealous.

Joan Bruce is a modern young lady; that is to say, she is as used to admiration as any queen but she is really in love this time and the man of her heart is in Havana. And so, like Cleopatra, she is not above finding out what any possible rival looks like. She summons the Spanish butler and commands a description of the ladies of Havana. That is Vincent's favorite subject and he holds forth with all the expository gestures of his Latin temperament. Joan's rage is a match for Cleopatra's. She hurls a book which grazes the butler's left ear and the astounded man retires in confusion.

"Miami" divulges all the foibles and the firmness, all the daring and queer kinks of the feminine nature. It is a story of the wealthy, ultra-modern girl to whom life is one long glorious party, who snaps her pretty fingers at convention and is a match for any man at his own game, but who is willing to drop all her artifices and throw her bag of tricks overboard for real love.

Betty Compson, the Delectable, has the part of Joan Bruce, and Benjamin Finney, Jr., has the leading male role. The supporting cast includes: Hedda Hopper, J. Barney Sherry, Lucy Fox and Lawford Davidson.

A Striking Display

Used in any manner, the beautifully colored Insert Card printed on the next page makes a striking display. Besides putting it in your lobby, you will be able to think of many different uses for it to meet your individual needs.

CATCHLINES



Scene from "MIAMI"
Distributed by HODKINSON

REVIEWS

BETTY COMPSON IS GREAT IN "MIAMI"

Luxury Is the Keynote of Thrilling Society Film at Theatre.

If you don't go to the Theatre you'll be missing one of the best pictures the screen has had in a long time. We speak of "Miami," in which Betty Compson has the leading role. The title and the star are enough to tell you that the picture is great but when we say it's an Alan Crosland production, you know it's a standard setter.

There are society dramas and society dramas. Unless we are very much mistaken, "Miami" is going to serve as a basis for comparison henceforth. It has some of the most lavish sets and beautiful exteriors we have ever seen. There is a gorgeous gambling resort, palatial homes, hotels and yachts, gowns galore and sports of all kinds.

Around these externals is woven an intensely absorbing story of an ultra-modern society girl, Joan Bruce, whose flirtation with a married man almost causes her to lose the man she loves. Those who have nothing to do in life but play are surrounded by a glamorous veil through which the public is always trying to peer. "Miami" lifts that veil and gives an intimate view of the idle rich. There is also considerable "flapper stuff"—wild jazz parties, joy rides, a series of mad "dare dives" into the pool by the reckless Joan who begins in an eye-

"MIAMI" IS A FINE SOCIETY DRAMA

Betty Compson in Lavish Production Directed by Alan Crosland.

A picture great in every way—that's "Miami," the Alan Crosland production now playing at the Theatre. Society pictures are no doubt the most popular with movie audiences and when they are like "Miami" it is easy to understand why.

In the first place John Lynch has written an excellent story with novel situations. Although Miami Beach has figured slightly in many pictures, we believe this is the first time an entire photoplay is laid in the famous resort.

The story is about the wealthy society set in general and about Joan Bruce in particular. Joan is an ultra-modern girl who almost loses the man she loves through her daring escapades. She is excellently portrayed by Betty Compson who is as able and alluring as ever. She is seen at her best in this one. She certainly can wear clothes.

Miss Compson's supporting cast is unusually good. Benjamin F. Finney, Jr., a newcomer to the screen, is her leading man. Mr. Finney acts as if he had been appearing before the kleigs all his life. Hedda Hopper, J. Barney Sherry, Lawford Davidson and Lucy Fox also have important parts in which they do some very good work.

The production has been made on a lavish scale. But the beauty is not merely confined to palatial homes.

would make Joan live on the screen.

"One of the first things I realized was that there are different kinds of 'modern' girls and that money is one of the chief factors in determining what kind of 'modern' a girl is. There are principally two kinds—the 'intellectual modern' and the 'wealthy modern.' But both kinds have this in common; they are a match for any man (mentally I mean—as well as matrimonially). The 'intellectual modern' is the girl with some kind of artistic talent. She assumes a man-to-man attitude towards the male sex. She smokes and drinks, not for the sake of smoking or drinking but for the companionship that goes with it and while she revels just as hard as the 'wealthy modern' when she does revel, she does it as a recreation, a rest after work to become refreshed for more work.

"To the 'wealthy modern' girl revelry is an end in itself. Having absolutely nothing to worry about, she uses her brains to think of unique amusements and novel methods of trapping the male. She is born to a world of luxury, cocktails and jazz. As a sub-deb she is a 'woman of the world.' At sixteen she is well versed in smoking, drinking and flirting. At twenty, she possesses a poise and sang-froid that stun her masculine admirers. Having nothing else to do, she pursues the Game of Sex zealously until she really falls in love or realizes towards what she is headed.

"It's this kind of modern girl that I portray in 'Miami.' Joan Bruce speeded without brakes because she had nothing else to do and it was a speeding world to which she belonged. Love opened her eyes to the worthlessness of the life she was leading. She knew suffering for the first time when she realized that the man she loved was disgusted with her. She came out right in the end, though, which the modern girl can usually be trusted to do if given half a chance."

Miss Compson does some of the best work of her career in "Miami," which comes to the Theatre for a run next Hedda Hopper, J. Barney Sherry, Benjamin F. Finney, Jr., Lucy Fox and Lawford Davidson comprise the supporting cast. Alan Crosland directed and John Lynch wrote the story.

producers and he knew that America was the country of the movies. All the big things in pictures were done here, and as he wanted to do his share of them he came over. Alan Crosland, who knew his work, especially his recent picture "The Great Well," in which he played opposite Seena Owen, gave him the part of the "heavy" in "Miami."

Mr. Davidson likes American methods of making pictures. "They're more business-like," he said. "England cannot hope to compete with America because we haven't the money to spend. Here they do a scene over until it's perfect. British producers couldn't possibly do that. I never worked so hard on a picture as I did on 'Miami.' My hours were usually from seven in the morning to seven at night, but I certainly enjoyed it."

Critics agree that Mr. Davidson's work with Betty Compson in "Miami" predicts a brilliant future on this side of "the pond."

An Excellent Herald

For an inexpensive and attractive herald use any of the production cuts and copy from any of the ads, shorts or catch lines.

There is a variety to choose from, and all of it has been designed to arouse interest and to get this lavish production across with a bang.

"MIAMI" CLOSES RUN AT

"Miami," one of the greatest society dramas ever screened, closes its run at the Theatre tonight.

It is a story of the ultra-smart set who frequent the famous winter resort, which is depicted in all its glory.

Betty Compson is starred and Benjamin F. Finney, Jr., a social leader and a newcomer to the screen, has the principal male role. Others in the supporting cast are Lawford Davidson, Hedda Hopper, J. Barney Sherry, and Lucy Fox.

"Miami" is an Alan Crosland production from an original story by John Lynch.

edged successes. Her latest productions include: "The Little Minister," "The Green Temptation," "The Bonded Woman," "To Have and to Hold," "The White Flower," "The Rustle of Silk," "The Woman With Four Faces" and "The Stranger."

In "Miami," Miss Compson has a role different from any of her recent characterizations. She is seen as a wealthy ultra-modern society girl who is the "life of the party" at the famous winter resort and who almost loses the man she loves through her daring escapades. Her characterization is thoroughly realistic and is said to be one of the best things she has ever done.

Miss Compson's supporting cast includes Benjamin F. Finney, Jr., Hedda Hopper, Lucy Fox, J. Barney Sherry and Lawford Davidson. The story of "Miami" was written by John Lynch, well-known screen writer.

To Help You and The Answer Man

Bi. Gingo:

Yes, Betty Compson used to appear in Christie comedies. She played in seventy-eight of them. Her first triumph in features was in "The Miracle Man." Since then her success has been phenomenal. Some of her recent pictures are: "To Have and to Hold," "The White Flower," "The Rustle of Silk," "The Woman With Four Faces," "The Stranger" and "Miami." She does some of the finest work of her career in the last, a lavish society drama, in which she plays an ultra-modern girl. Betty has brown hair and blue eyes.

Bernice:

Benjamin F. Finney, Jr., is Betty Compson's leading man in "Miami." Mr. Finney has never appeared in pictures before. He is a popular member of society in the South. His athletic ability and knowledge of high society, together with his good looks, rendered him eligible for the part which has given convincing proof of his histrionic talent.

O. U.:

The handsome "villain" in "Miami," Betty Compson's latest picture, is Lawford Davidson. He is as yet little known in this country but is a favorite leading man on the English screen. You write an interesting letter, O. U. Come again!

Peter Pan:

The latest picture in which Lucy Fox appears is "Miami," a society drama, starring Betty Compson. She has played in Vitagraph, Realart, American Releasing, First National and Pathe productions.

Right-O:

Yes, I agree with you that Alan Crosland is a directorial genius. His latest production is "Miami," a society picture, starring Betty Compson. His work on this picture is as fine as "Under the Red Robe," "Enemies of

other triumphs. You'll be able to see it when it comes to the Theatre. Mr. Crosland is a former newspaperman and magazine writer.

Roy:

Hello, there! I'm mighty glad to hear from you. Yes, Hedda Hopper was on the stage before entering pictures. She has appeared in legitimate productions for Selwyn, Henry Harris, the Shuberts and Arthur Hopkins. Her latest picture is in "Miami," starring Betty Compson, in which she has the kind of role for which she is best suited—that of a society woman.

Leonard B.:

Betty Compson is engaged to James Cruze, director of "The Covered Wagon." Miss Compson comes from Salt Lake City. Her latest picture is "Miami," which is said to be one of the most lavish society dramas ever screened.

Brooks:

Among the pictures in which J. Barney Sherry has appeared are: "Burn 'Em Up, Barnes," "The Lotus Eaters," "Shadows of the Sea," "Back Pay," "A Woman's Woman," "Till We Meet Again," "Notoriety," "What Fools Men Are" and "The White Sister." His latest picture is "Miami," an Alan Crosland production, starring Betty Compson.

director. In 1919, he was with Selznick and in 1922 he directed the two Cosmopolitan special productions, "Enemies of Women" and "Under the Red Robe," both of which were lavish spectacles and great successes. Due to his splendid work in these pictures he was given the direction of Elinor Glyn's story "Three Weeks," "Miami," which comes to the Theatre for a run, is a colorful story of the gilded set who play each winter at the famous resort. The production is a most lavish one and adds new glory to the name of Alan Crosland.

STAR RISKED HER LIFE IN "MIAMI"

(CURRENT READER)

During the filming of "Miami," the great society drama now playing at the Theatre, Betty Compson set a pace that few stars will try to match. The opening scenes of this elaborate picturization of John Lynch's story called for Betty to ride an aquaplane while dangling in the boiling wake of a speed boat traveling forty miles an hour. That's where the author has it on the star. All he has to do is to think of stunts. The star has to do them.

Betty can't swim a stroke. Having been one of the original Hollywood "bathing beauties," she was never allowed to go near water. Obviously, the only thing she was to engage a double. This was done, but Betty was far from satisfied with the result. She watched the scenes being made and she didn't like it a bit. Finally she announced that she would play the whole episode herself and take the desperate chance of being drowned or attacked by sharks which not infrequently find their way into Biscayne Bay.

Betty mounted the aquaplane, thirty feet of line were payed out, and a life-saver was hidden in the speed boat so that he might attempt to save her in case of accident. Needless to say, Betty went through with it. She clung on with both hands at first, then with only one hand, and she ACTED. It takes nerve to ride a narrow board behind a speed boat going forty miles an hour even if you can swim like a fish—to fall off at that speed is a very painful experience—but it takes a whale of a lot more nerve if you can't swim a stroke. It is being willing to act under such circumstances as these that has put Betty Compson at the height of her profession.



A
Seat-Selling
Slide

Complete Trailer Information

National Screen Service, Inc., furnishes good trailers on all Hodkinson pictures.

On all releases National Screen Service has a Service Trailer consisting of main title and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

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THE NATIONAL SCREEN SERVICE

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San Francisco, Cal.

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Los Angeles, Cal.

Wire or Write—Giving Exact Play Date



One Col. Ad Cut No. 2

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Distributed by
HODKINSON



BETTY COMPSON
in
"MIAMI"
An Alan Crosland
production

Furiously they fought—the man who loved her and the man who desired her. Each was determined to exterminate his rival. And for the first time in her life laughing, reckless Joan, speedster of the speeders, was frightened. A tale of pitious living at America's Monte Carlo.

NOW AT
THEATRE



One Col. Ad. Cut No. 2

and assessed. derogatory the messenger was showered with gold and when they were favorable the unfortunate gentleman was showered with blows, for even a queen may be jealous.

Joan Bruce is a modern young lady; that is to say, she is as used to admiration as any queen but she is really in love this time and the man of her heart is in Havana. And so, like Cleopatra, she is not above finding out what any possible rival looks like. She summons the Spanish butler and commands a description of the ladies of Havana. That is Vincent's favorite subject and he holds forth with all the expository gestures of his Latin temperament. Joan's rage is a match for Cleopatra's. She hurls a book which grazes the butler's left ear and the astounded man retires in confusion.

"Miami" divulges all the foibles and the firmness, all the daring and queer kinks of the feminine nature. It is a story of the wealthy, ultra-modern girl to whom life is one long glorious party, who snaps her pretty fingers at convention and is a match for any man at his own game, but who is willing to drop all her artifices and throw her bag of tricks overboard for real love.

Betty Compson, the Delectable, has the part of Joan Bruce, and Benjamin Finney, Jr., has the leading male role. The supporting cast includes: Hedda Hopper, J. Barney Sherry, Lucy Fox and Lawford Davidson.

A Striking Display

Used in any manner, the beautifully colored Insert Card printed on the next page makes a striking display. Besides putting it in your lobby, you will be able to think of many different uses for it to meet your individual needs.

CATCHLINES

Joy rides and jazz parties, polo, swimming and surf riding—no matter what the sport, you'll find it in "Miami," an Alan Crosland production starring Betty Compson.

Night — youth — tropics — perfume — moonlight — beauty — melody — caresses — ecstasy—that's "Miami," Betty Compson's new picture. It's an Alan Crosland production.

It's a clever butterfly who can play around the flames without scorching.

A drama of fortune, fashions and feminine foibles.

A story of the people whose greatest worry is to find new methods of amusement.

One of the most lavish society dramas ever filmed.

"Miami" is a dream come true to everyone who has longed to see that paradise of sport and pleasure, the Monte Carlo of America.

What fate awaits the girl who makes a religion of being thrilled? "Miami" will tell you.

The love story of a man who had old-fashioned ideas about women, and a girl who was a "1924 speedster without brakes."

The first picture to be laid in the winter paradise of the rich—the garden spot of Florida.

Scene from "MIAMI"
Distributed by HODKINSON

BETTY COMPSON IS GREAT IN "MIAMI"

Luxury Is the Keynote of Thrilling Society Film at Theatre.

If you don't go to the Theatre you'll be missing one of the best pictures the screen has had in a long time. We speak of "Miami," in which Betty Compson has the leading role. The title and the star are enough to tell you that the picture is great but when we say it's an Alan Crosland production, you know it's a standard setter.

There are society dramas and society dramas. Unless we are very much mistaken, "Miami" is going to serve as a basis for comparison henceforth. It has some of the most lavish sets and beautiful exteriors we have ever seen. There is a gorgeous gambling resort, palatial homes, hotels and yachts, gowns galore and sports of all kinds.

Around these externals is woven an intensely absorbing story of an ultra-modern society girl, Joan Bruce, whose flirtation with a married man almost causes her to lose the man she loves. Those who have nothing to do in life but play are surrounded by a glamorous veil through which the public is always trying to peer. "Miami" lifts that veil and gives an intimate view of the idle rich. There is also considerable "flapper stuff"—wild jazz parties, joy rides, a series of mad "dare dives" into the pool by the reckless Joan who begins in an evening gown and ends sans habiliments of any sort.

For the other thrills, there is a rescue from drowning, daring surf riding, fight between bootleggers and coast guards the trapping of the heroine aboard the yacht of the villain. This situation is handled in a most unique manner. There is none of the usual fighting and dress-tearing.

Betty Compson does some of the finest work of her career as Joan Bruce. Benjamin F. Finney, Jr., is an excellent leading man; Lawford Davidson, as the phandering Ranson Tate, Hedda Hopper, as his wife, J. Barney Sherry, as the daughter, and Lucy Fox, as the daughter, do some fine work.

"Miami" is a rest-cure for the tired business man, a pleasure trip for his wife and first rate entertainment for everyone.



BETTY COMPSON in "MIAMI"
Distributed by Hodkinson

"MIAMI" IS A FINE SOCIETY DRAMA

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Miss Compson's supporting cast is unusually good. Benjamin F. Finney, Jr., a newcomer to the screen, is her leading man. Mr. Finney acts as if he had been appearing before the kleigs all his life. Hedda Hopper, J. Barney Sherry, Lawford Davidson and Lucy Fox also have important parts in which they do some very good work.

The production has been made on a lavish scale. But the beauty is not merely confined to palatial homes, yachts, gambling palaces, etc. There are plenty of exterior shots showing the glorious winter paradise. All the sports for which the famous resort is famous figure prominently in the picture.

Alan Crosland can stick another feather in his cap for his direction of "Miami." Here's a picture that has everything—and a little bit more. It's one you can't afford to miss.

ABOUT LUCY FOX

Lucy Fox, who is seen as a vivacious society beauty in "Miami," Compson's latest picture, was chosen for the role because she had the verve necessary to successfully portray "a wild young thing." Miss Fox is a dashing brunette with a most alluring smile.

Among the pictures in which she has appeared are: "My Old Kentucky Home," "What Fools Men Are" and "Speed."

"Miami," which comes to the Theatre for a run next is an Alan Crosland production from an original by John Lynch. Besides Miss Fox, Betty Compson's supporting cast includes: J. Barney Sherry, Lawford Davidson, Hedda Hopper and Benjamin F. Finney, Jr.

HOW THEY GET THE HOOTCH

Modern methods of bootlegging are interestingly exposed in "Miami," the Betty Compson society picture now playing at the Theatre.

A fleet of ten aquaplanes formed into a squadron approach an island near the famous resort and at a given signal thousands of cases of Scotch are dropped into the Atlantic. But they never reach Davy Jones' locker, for a squadron of launches and fishing smacks salvage them and a new load of liquor is ready for the revels of the rich.

Powerful Posters and



SET OF EIGHT COLORED LOBBY CARDS



Colored Lobby Card (22"x28")



Betty Compson

Here's Poster Material as Splendid as the Lavish Production It Tells Of.

INSERT CARD

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Post These for Results at the Box



ers and Lobby Displays

INSERT CARD

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BEAUTIFUL LOBBY CARDS (Each 11"x14")



Colored Lobby Card (22"x28")

Post These for Results at the Box Office



It Catches the Eye
by Brilliant Hues
and Interesting Illus-
trations.



SET OF EIGHT COLORED LOBBY CARDS



Colored Lobby Card (22"x28")



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Here's Poster Material as Splendid as the Lavish Production It Tells Of.



Six Sheet Poster

STRIKING AND COMPELLING



Three Sheet Poster 3A



Twenty-four Sheet Poster

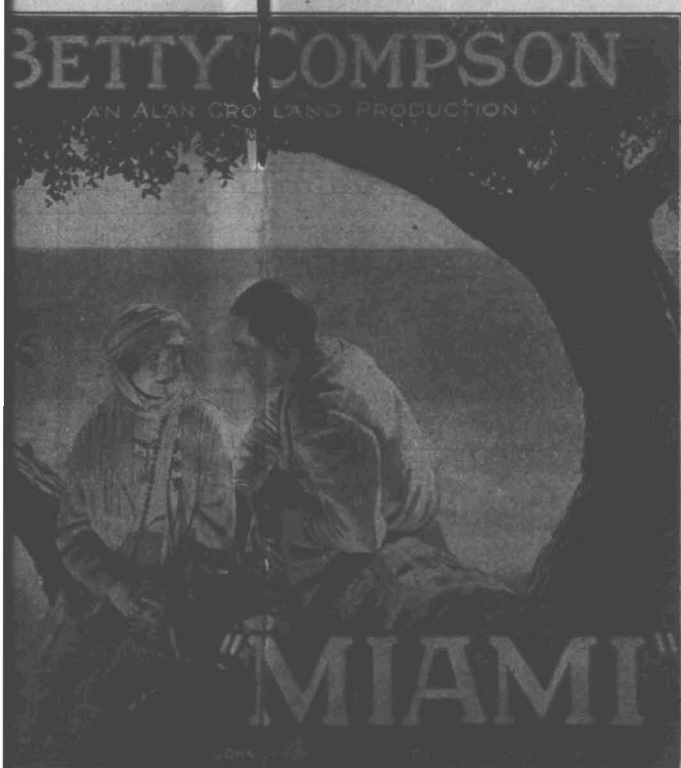


BEAUTIFUL LOBBY CARDS (Each 11"x14")



ost These for Results at the Box Office

Colored Lobby Card (22"x28")



Six Sheet Poster

It Catches the Eye
by Brilliant Hues
and Interesting Illus-
trations.



One Sheet Poster 1B

TRIKING AND COMPELLING PAPER



Twentyfour Sheet Poster



Three Sheet Poster 3B

JUN 12 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Tilford Cinema Corporation

Miami - seven reels

Respectfully,

FULTON BRYLAWSKI

The Tilford Cinema Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Miami	6-12-24	©CIL 20298

The return of the above copies was requested by the said
Company, by its agent and attorney on the 12th day of
June, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

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